

**Ordinary Days: A Cumulative Presentation of Musical Theatre Pedagogy Through
Performance**

An Honors Thesis (HONR 499)

By

Wesley Byers

Thesis Advisor

Jodi Cotton

**Ball State University
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Abstract

The value of dramatic performance has fallen out of favor with contemporary American culture. Despite the increasing richness of diversity and pliability of modern theatre, the frequency of times the everyday consumer is exposed to live performance continues to become an ever-widening margin. In part, the cause can be traced to the increasing production value of commercial theatre which has grown to match the manic sensory experience of pop and rock concerts, making ticket prices virtually unaffordable. Today, the production cost of the average Broadway musical can range from \$5-\$15 million, (Downs, Right, Ramsey, 225) The more theatre artists attempt to imitate the experience audiences receive at the cinema, however, the further distanced we become from the primary significance and efficacy of theatrical performance – live, tangible human connection.

The emergence of storefront theatre in major cities such as Chicago and New York have begun to disperse the mythos that theatre is for the elite, but much work is left to be done in part of artists to bridge this gap and provide quality theatre in innovative ways which don't require exuberant ticket prices to cover the overheads of production and commercial revenue. In a world where media is available instantaneously and often at a nominal fee, theatre must learn to adapt and become as facile as the modern setting in which we consume entertainment in order to survive as a prevalent artform. The crucial fulcrum from which this paradigmatic shift begins is at the pedagogical level. Young adults training in professional theatre often lack the impetus to practice art outside the prescribed requirements of their specific degree. Providing a space and opportunity to create as an independent artist destigmatizes the idea that theatre is only that which exists on the Great White Way and other equitable venues.

Luckily, a recent trend in theatrical entrepreneurship has pressed college programs to provide opportunities for students to produce their own creative opportunities. (Essig, 117) Collegiate programs such as the Cave Theatre Studio Series at Ball State University provides an opportunity to empower future generations of artists to practice art and create the opportunities they wish to be involved with. It is within this context that myself and my collaborator, Annaliese Loxton utilized the opportunity of student-run and managed theatre to produce, direct, and music direct the Adam Gwon musical Ordinary Days. This endeavor into direction and production as an independent artist results in a culmination of the skills and information accumulated within the Bachelor of Fine Arts Musical Theatre training program. I will articulate the process and application of my formal training as it pertains to bringing to fruition a solely independent project in a market which calls for independent expression and creation more than ever before.

Acknowledgments

I would like to thank Professor Jodi Cotton for advising me throughout this project. I never would have dreamed of music directing a show when I met her my freshman year. Four years later, I am graduating with a job music directing professionally. She was instrumental in giving me the agency and the support I needed to be where I am today.

I would like to thank my director, Annaliese Loxton for giving me the opportunity to jump into something I was terrified to do and helping me make it out the other side. I would lastly like to thank the cast and crew of Ordinary Days for always for putting in the effort and dedication to make my first experience music directing one to remember.

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Process Analysis Statement

For most theatres, the prep work of pairing the production with the production staff begins months, if not years in advance. Even before the twists and turns a production faces during rehearsals and performances, the production staff is making extensive efforts to cultivate and procure the environment necessary to carry the show through to opening night. For my work as music director of *Ordinary Days*, this work began in the Spring of 2018 - an entire summer before the audition and rehearsal process began. Directing major Annaliese Loxton approached me with a proposal to music direct a small show in the student-run studio theatre on Ball State's campus known as The Cave. Because of its unique spacial and fiscal limitations, the process of teaching the vocal parts to the actors as well as playing the entire score on solo piano during performances would all fall under my job requirements as musical director. The more established theatrical organization typically divides these roles among several members of paid staff, dispersing the considerable work load into more manageable segments. The advantage of an entire summer's worth of preparation before the start of rehearsals allowed for considerable time to manage of the not inconsiderate workload. Once accepting the position, the process of rehearsing the score was underway.

Preparation

The music director's contribution to the show requires as extensive and detailed prep work as a show's director. While it may appear at first glance that the basic job requirement is to teach parts to performers and direct the band, the primary goal of any good music director is to present the musical landscape of the show in as rich and fully-lived detail as the other components of the play. Just as the dialogue and setting informs the actors about how their character behaves in the world, the music serves as a reference which helps elevate and flesh out the emotional journey of the characters. While a rehearsal pianist may only be asked to plunk out parts and play the score accurately, the music director is an analyst and purveyor of meaning within the context of the music. As such, rehearsing the show as a pianist and music director marries both of these jobs - requiring not only a performance-quality execution of the score, but also an in-depth analysis of the musical devices at work within the show and tracking how these elements inform and influence the action onstage. Only once this work has been done can a music director confidently step into a rehearsal process knowing they are prepared to do their job.

Auditions

After having rehearsed the score, the audition process was the next crucial step in cultivating the success of the production. By the time a performer usually comes into contact with a show, they are intersecting with an already-flowing stream of creative, administrative, and collaborative energy that has buffeted the project along long enough to reach production status. It is integral to the project moving forward that the actors chosen to perform in a specific production are the best suited to supplement the unique creative process of the production and contribute to its success. The audition process is the directing team's opportunity to recruit a company of personalities and talents they believe will establish the ideal environment to bolster the artistic merit of a production.

Prior to and during auditions for *Ordinary Days*, Annaliese and I had several conversations parsing out the specific artistic and technical requirements of the show itself, and the attributes we would seek out in performers to fulfil those needs. We narrowed the necessary storytelling components into a list of challenges we as directors would have to attend in order to successfully tell the story. Firstly, the show is a sung-through musical, meaning every scene is accompanied by music and there is little spoken dialogue. The plot structure is episodic which presents the challenge of jumps in physical setting and location. There are four members of the cast who carry the weight of conveying the entire action of the play. Lastly, the qualities of the performance space require the use of minimal set dressing or prop usage. Bearing this list of storytelling challenges in mind, both Annaliese and I discussed the qualities and skillsets of performers most capable of overcoming these challenges and contributing to the work as a whole.

A primary concern expressed by Annaliese and myself was the vocal and physical stamina of the performers. Even before considering the emotional and creative demands of the piece, there were many factors which called for vocally, physically, and emotionally strong actors; not least of which was the technical capabilities of the space. The Cave is a recording studio comme-theatre which is designed to cancel out auxiliary acoustics- the exact opposite of optimal design for a theatre and least of all for a musical. To exacerbate this issue, there are no sound amplifying capabilities such as microphones within the theatre. This acoustic black-hole requires double the vocal effort of an actor to convey dialogue to an audience, let alone to sing above a piano. Additionally, each character in *Ordinary Days* has 3-4 solo songs as well as sections of ensemble singing in which each vocal line is distinct and working in counterpoint with the others. All of these elements required a performer with above-average vocal stamina and technique to ensure they are able to maintain good vocal health throughout the entire month of rehearsals and resulting performances.

In the context of *Ordinary Days*, what is expected of the performers in a technical sense is equally expressed the emotional and artistic demands required to successfully convey the story's message. The show requires actors who are as strong storytellers as they are vocalists. As previously mentioned, the show's episodic structure provides challenges the traditional climactic plot does not. Instead of a unified time and setting – where the characters in the show remain generally in the same location and time progresses linearly – the action in *Ordinary Days* occurs around various settings and time passes non-linearly; often jumping forward and sometimes backwards in the plot. All of this occurs simultaneously accompanied by music which keeps the audience and the performers on their toes as they attempt to unravel the unrelenting trajectory of the plot. The challenge unique to The Cave which presented even greater obstacles in telling the story is the lack of a budget for setting or props. With a winding dramatic arc, no spoken dialogue, and little to no physical representation of time or setting, the actors we chose for the show would have to be immensely gifted storytellers. It was with these artistic challenges in mind that Annaliese and I agreed upon actors who, through specificity of action and clarity of the choices they made during their auditions, exhibited the capability to carry the story of *Ordinary Days* and build a fully-realized world of the play with little more than their own physical and vocal presence.

Once a consensus was reached concerning the type of performers Annaliese and I were seeking for our production, we were able to use these parameters to begin to narrow down the list of over 90 auditionees which attended auditions for The Cave studio season. Once we had reduced the possible candidates to 4 actors per role, callback auditions were held in order to

more clearly see the unique contributions each actor brought to the role. Callbacks become a difficult step on the path to casting a show, as the talent pool is reduced to a selection of individuals any of which the directing team believes could play the role. In my role as music director, the vocal callbacks became pivotal in determining which of the capable performers we had called back would be the best fit for the show overall. Keeping in mind the challenges of the space and the qualities Annaliese and I agreed we wanted in our performers, I selected portions of ensemble singing from the show in order to simulate the possible blend of performers within the space. After having the actors sing through the selection in different configurations, we began to compile the ideal quartet of performers based on the qualities we established at the beginning of the audition process. As each quartet performed, those actors who were able to communicate the story through their physicality as well as their voice were those who stood out in each pairing until we landed upon a quartet of performers who all exhibited our desired qualities to the highest caliber among their peers. These performers were the ones who would be selected as our cast.

Rehearsals

Once we had a cast, the rehearsal process was underway. Being a sung-through musical, most of the brunt work as a music director was required at the beginning of the rehearsal process. Of the five-week rehearsal process, Annaliese and I determined two weeks would be required to teach each performer their solo songs, duets, and ensemble material- the goal by the end of this rigorous series of rehearsals being that the company is familiar enough with the music in order to explore and clean the musical's action and blocking for the rest of the rehearsal period. The rough sketch of rehearsals I proposed for these two weeks can be seen in Appendix I.

It was during these two weeks that I returned to my initial analysis of the score and combined this information with the insights and perspectives of the actors playing the role to cultivate a musical landscape which further elevated and served their work in creating a character. Appendix II includes excerpts from a musical analysis of "Saturday at the Met," one of the musical numbers in *Ordinary Days*. This number includes all the characters in the show and presents clear examples of the ways in which composer Adam Gwon utilizes compositional techniques to inform the distinct internal and external life of each character. In my time with the performers, excavating musical cues such as these to help inform their character was as much a part of our work as counting rhythms and learning pitches.

Musical Analysis

The distinguishing aspect of song within a musical theatre concept relates to the intention of the character and the context in which each song is sung. (Deer, Joe, Rocca Dal Vera, 51) My training as a BFA Musical Theatre student is designed to use the circumstances provided by the work and determine how the specific context of each character's life informs their wants and desires. How characters go about achieving these goals can be determined by examining how they interact with text and – in the case of musicals – music. The following analysis of the score is the process through which I spoke to the actors and attempted to develop their character using tangible musical evidence.

Within the context of "Saturday at the Met," the music interweaves the action of the show's four characters as they converge at The Metropolitan Museum of Art in New York City. As they interact with each other during the song, the actions the characters make are supported

and informed by shifts in the music. We first witness with Deb, the spunky, yet neurotic grad student who is trying to find her lost thesis. She has very little patience for pleasantries and always has somewhere to be. Devon Hayakawa, the actress playing Deb in our production, and I discussed Deb's mannerisms and desperate desire to find her thesis and began to look to the score for clues of this behavior.

As notated in blue in measure one, the tempo marking is 152 beats per minute (bpm), *sempre staccato* - loosely translated to short and detached throughout. 152 bpm is more than two beats per second, meaning the notes are played at a quick pace and sound sharp and detached. Additionally, the chords are arpeggiated, or broken up into individual notes, which subdivides the steady quarter note rhythm into a rapid succession of 8th notes. The speed at which so many notes are played creates a sense of urgency which helped Devon make choices about her portrayal of the character. She was able to utilize elements in the music we discussed to viscerally feel the impetus behind Deb's action as she frantically tries to relocate her thesis. Later in the process, she utilized the vamp of measures 1 and 2 to help build her character's need, choosing to pace in and out of the space as if she were finding her way through the museum, all the while listening to the quality of the music and allowing it to elevate the stakes of the song before she sings.

Later in the song, Warren briefly enters the picture. Although he appears for only a few bars, the musical quality of his and Deb's duet foreshadows the relationship they will develop later in the show. Beginning at measure 24, Deb and Warren sing together as Deb quotes a sentence from an email Warren sent her informing her that he found her thesis, notated in green. While the two sing in tandem, the musical composition of the duet foreshadows that they are a rather dysfunctional pair. Warren is an optimist at heart and is always trying to make someone smile. When he and Deb meet, her infallible cynicism does not mesh well with Warren's cheery outlook. The two are thrust together by circumstance and manage to find companionship despite their diametrically oppositional worldviews.

This unconventional partnership is mirrored in Deb and Warren's vocal lines. The structure of the melodic and harmonic line is similar between the two characters, ascending and descending in parallel motion. The intervals at which the melody and harmony sound, however, are decidedly unorthodox. Warren and Deb harmonize on several moving perfect 5ths, a part-writing faux pas known within traditional western music as an objectional parallel. The short duet ends in a minor 2nd, a dissonant interval that provides little feeling of resolution. Gwon employs these covert compositional techniques to subconsciously signal to the audience and performers that more is happening under the surface than what appears at face value. While Deb and Warren's stories may run parallel to each other in the show, this duet is evidence that they are always slightly at odds with each other and rarely resolve in an expected manner.

Jason and Claire enter the scene later in the number, shifting the musical landscape to represent their relationship. Measure 50 contains a key change from G to E Flat Major notated in red. The rhythm of the accompaniment also shifts dramatically, transforming the same ascending and descending accompaniment that underscored Deb and Warren into a syncopated groove that is ambling and playful (notated in green). Notated in red in measure 54, Jason begins to sing in a similar style to the accompaniment, singing with syncopated rhythms, unexpected rests, and notes tied over the bar lines which obscure the steady 4/4 time signature. Distinguishing the differences between the driving quality of the music which underscored Deb and Warren and the more effusive nature of Jason and Claire's underscoring helps inform the different relationship dynamics between the pairs of characters. The jaunty, syncopated music quality of Claire and

Jason's scenes establishes a naturalistic, personable context indicative of two lovers on a day-trip to the museum. The sharp and rigid musical texture accompanying Deb and Warren's scenes implies a much more formal interaction – Deb's only goal is to recover her thesis and leave.

This highly-detailed and exhaustive process of analysis was made a requirement for the performers as they worked to learn the score and create their unique expression of character for *Ordinary Days*. Often, hours of rehearsal consisted of discussions with the performers about the music and how and why a melodic line or specific rhythm was constructed. These conversations would often lead to discoveries in the actor's work and there were several instances where actors would approach me with an observation about a musical motif in their songs that helped them understand their character's intention, or a different choice they felt was more supported by the music. By providing a shared vocabulary about how to discuss and utilize music as a tool, the actors were able to better take control of the way their character manifested onstage.

Reflection

After music rehearsals, my work shifted from director to collaborator. Through discussions with the actors about how the music can serve them and support their work in the show, I discovered new means of utilizing the music and developed a new understanding of how my role as pianist can inform and be informed by the actors. While a challenging undertaking, my role as the sole source of music for the show allowed for a certain freedom with which I was able to more intimately attend and respond musically to the choices the actors made. Even throughout dress rehearsals and performances, the show continued to evolve and change which made me appreciate to a greater degree the live aspect of musical theatre. Each performance, I was excited to see how the actors would deliver certain parts of their songs, be it a change of dynamics or adjusting the duration of a specific note because of the way the specific scene or song was making them feel. In watching and interacting with the actors under my charge, I learned an immensity of new information about myself as a performer.

Ordinary Days was an undertaking which required me to step up to the plate as a musician, an actor, a pianist, an administrator, a teacher and honed countless other aspects of my theatrical repertoire. It required the use of every skill I have learned during my four years at Ball State and gave me the opportunity to develop new ones. Most importantly, it helped me appreciate the unique privilege working in live theatre is. The climactic song of the show is a number Claire sings called "I'll Be Here" which recounts the event of her husband's death in the 9/11 attacks on the World Trade Center. It is a touching elegy which reminds us that that which we lose too soon lives on within us. Looking out at the faces of the audience members while Sommer O'Donnell delivered her rendition of this touching song made me realize that the grueling work put into this show would not end its life within the concrete walls of The Cave. In that moment, I knew that the joy and suffering myself and my collaborators put into *Ordinary Days* would live on the minds and hearts of those who made an effort to listen. In an age where human connection is an ever-diminishing commodity, the choice to bravely present parts of ourselves through the medium of theatre reminds audiences of the parts of themselves that get lost in the bustle of everyday life. *Ordinary Days* reminds us that we are anything but ordinary when we give ourselves permission to shine. In the words of Adam Gwon, "for beautiful to happen, the beautiful has got to be seen."

Rehearsal and Performance Footage (All Included in Flashdrive)

“Saturday at the Met” Rehearsal Recording

<https://ballstate.app.box.com/file/334330173055>

Ordinary Days November 11th, 2018 Dress Rehearsal

https://www.youtube.com/watch?v=IYxsUqNZ6nE&feature=youtu.be&fbclid=IwAR0cH8y3tu502Lmhu520PEUN_RVxLIpK6PepHHhL7UylCXhY6lIXBDv9J_A

Promotional Video for Ordinary Days

<https://drive.google.com/file/d/1xTiMjS11DZ46kvZVdO2OdPFxIxeYSJYK/view>

Production Photos



Fig 1. Nick Johnson (Warren) singing “One By One”



Fig 2. Devon Hayakawa (Deb) singing “Calm”



Fig 3. Jake Letts (Jason) singing “Favorite Places”



Fig 4. Sommer O'Donnell singing “Gotta Get Out”



Fig 5. The full cast



Fig 6. “Rooftop Duet/Falling”



Fig 7. “I’ll Be Here”



Fig 8. “Beautiful”

Printed Materials

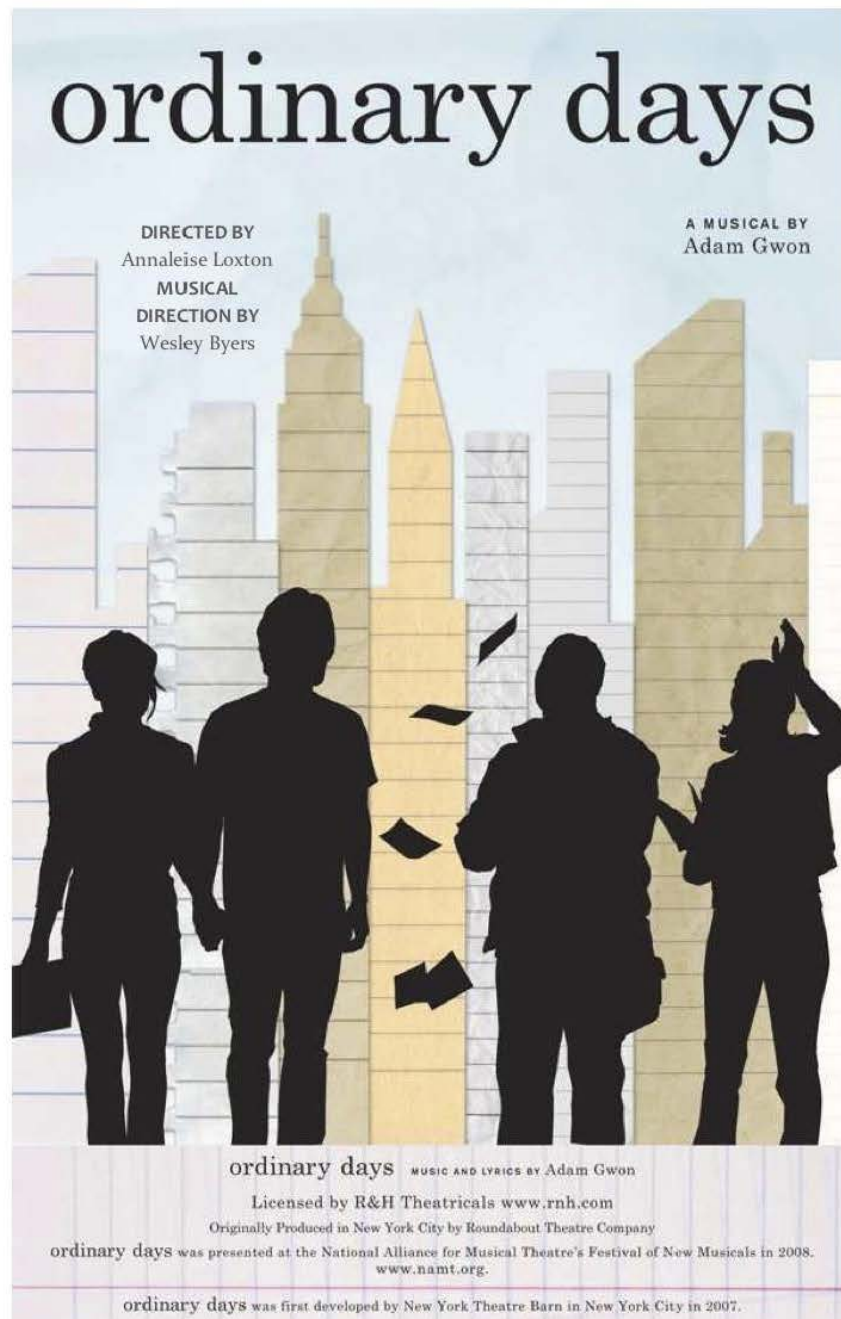


Fig 9. Front of Playbill

ordinary days.

Music and Lyrics by Adam Gwon

Directed by Annaleise Loxton*

Musical Direction by Wesley Byers*

Stage Manager: Phoebe Kane*

Assistant Director: Ian Buckner

Lighting Design: Ashley Talcott

Sound Design: Zoelle Zellers

Production Supervisor: Amber Riggle*

Crew: Phoebe Jacobs and Mark Maxwell

Faculty Advisors: Jodi Cotton (Music Direction), Joe Court
(Sound), Karen Kessler (Directing), Mickie Marie (Lighting)

Production Manager: Colleen Tovar

Originally Produced in New York City by Roundabout Theatre Company
Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive
Director
as part of Roundabout Underground
at the Harold and Miriam Steinberg Center for Theatre
ORDINARY DAYS was presented at the
National Alliance for Musical Theatre's Festival of New Musicals in 2008.
www.namt.org.
ORDINARY DAYS was originally produced and performed by
Pennsylvania Centre Stage at Penn State University.
ORDINARY DAYS was first developed by
New York Theatre Barn in New York City in 2007.

*denotes scholarship student

Fig 10. Inside Right of Playbill

cast.

(in order of appearance)

Warren: Nick Johnson*

Deb: Devon Hayakawa*

Jason: Jake Letts

Claire: Sommer O'Donnell*

setting.

New York City; Fall of 2003

*denotes scholarship student

Fig 11. Inside Left of Playbill

director's note.

"Every dot on its own, ordinary and pale. But thrown together one by one, they make this dazzling, joyous, hopeful, sort of..."

The "butterfly effect" is the idea that small, minuscule things can even have a great impact on the world around us. For example, could a single butterfly flapping its wings cause a typhoon on the other side of the world?

Regardless of how tiny and insignificant we feel at any given moment, it's important to remember that we are also a part of a bigger picture—bigger than any of us could ever realize. Our actions will always have a direct correlation on someone else—whether we realize it or not.

Even if you are just one person among billions, you still have an important role to play—just in someone else's life. That leaves us connected with millions, billions—possibly more people than we could ever fathom.

Simply put, we all have a role to play... no matter how small.

How will you impact someone's life today?

— Annaleise Loxton

music director's note.

What makes up a life? Some say our actions make us who we are, others argue we are what we own. Are we the ideas we cherish? The four New Yorkers in this show grapple with identity; they search for a way to carve out a place to call their own amidst a sea of anonymity. When that which we let define us is suddenly taken from us; however - a notebook, a worldview, a loved one - what remains to proclaim to the world who we are? I believe Adam Gwon would argue love is all that is left behind; for him, *Ordinary Days* is truly an act of love. The score stays in our minds and in our hearts because of the care and intent behind every note on the page. Like Gwon's music, the choice to care - to invest in even the most mundane is what gives purpose to our lives.

"For beautiful to happen, the beautiful has got to be seen"

— Wesley Byers

special thanks.

Karen Kessler | Matt Reeder | Bill & Sarah Jenkins | Kim & Dennis Loxton
John & Andrea Sadler | Joe Court | Clay Easton | Michael Cottone | Colleen Tovar
Cole Callahan | Jodi Cotton | The Sauna | Kelly DeLisle | Alys Rice | John Fugate
Maxwell Denari | Tyler Smith | Mickie Marie | Jalen Jones | Kelsey Price
Rachel Hemm | Johnna Tavianini | Ron Hellems | Beth Truitt | Rachel Replogle
Andrew Beckman | Talon Cooper | Nick Murhling

Fig 12. Back of Playbill

Works Cited

Gwon, Adam. *Ordinary Days*. 2007. New York: Rogers and Hammerstein Theatricals, 2007. Print.

Downs, William Missouri, et al. *Art of Theatre: Then and Now*. Wadsworth, 2006.

Essig, Linda. "Suffusing Entrepreneurship Education throughout the Theatre Curriculum." *Theatre Topics*, vol. 19 no. 2, 2009, pp. 117-124. Project MUSE, doi:10.1353/tt.0.0075

Deer, Joe, and Rocco Dal Vera. *Acting in Musical Theatre: a Comprehensive Course*. Routledge, 2016.

Appendix I. Ordinary Days Music Rehearsal Schedule

Sunday 9/30

Listen-Through of Show

(2:20-2:30: Break)

(3:30-3:35: Break)

6:00-10: Sing Through

(7:20-7:30: Break)

(9:00-9:10: Break)

Monday 10/1

7-8:30: Claire

8:30-8:40: Break

8:40-9:00: Claire

9:00-10:00: Deb

10:00-10:10: Break

10:10-10:30: Deb

Wednesday 10/10

7-8:30: Jason

8:30-8:40: Break

8:40-9:00: Jason

9:00-10:00: Warren

10:00-10:10: Break

10:10-10:30: Warren

Tuesday 10/2

(Chicago Trip)

Thursday 10/11

Wednesday 10/3

7-8:30: Jason

8:30-8:40: Break

8:40-9:00: Jason

9:00-10:00: Warren

10:00-10:10: Break

10:10-10:30: Warren

7-8:30: Claire

8:30-8:40: Break

8:40-9:00: Claire

9:00-10:00: Deb

10:00-10:10: Break

10:10-10:30: Deb

Thursday 10/4

7:00-10:30: Jason and Claire Duet/Ensemble

(8:20-8:30: Break)

(10:00-10:10: Break)

Thursday 10/14

7-8:30: Jason

8:30-8:40: Break

8:40-9:00: Jason

9:00-10:00: Warren

10:00-10:10: Break

10:10-10:30: Warren

Monday 10/8

9:00-10:30: Deb and Warren Duet/Ensemble

(no break)

Sunday 10/14

1:00-4:00: Ensemble Put-Together

(2:20-2:30: Break)

(3:30-3:35: Break)

6:00-10: Sing Through

(7:20-7:30: Break)

(9:00-9:10: Break)

Tuesday 10/9

1:00-4:00: Ensemble Put-Together

Rapid acceleration of notes

don't un-der-stand why I can't find my way through the fuck-ing Met-ro-pol-i-tan Mu - seum.

with a slight accel...

Meter change

implied mixolydian

IV sus2 IV⁺ sus2 IV sus2 V⁷ I (V)_{IV} I

Blue notes, becoming unhinged

Pick-up to downbeat, no longer even meter

I got an e-mail: "Dear — Deb,—

These raises in pitch

Save, root position triads

uneven baseline

— We should meet so I can get you back— your book."— O-kay. An-oth-er e-mail: "Dear — Deb,—

Chromatic

dm/c *G/c* *I*

-80- [Saturday at the Met]

DEB
We should meet some where in pub-lic so you won't think I'm a crook."

WARREN
"Dear—Deb, We should meet some where in pub-lic so you won't think I'm a crook. At the Met Mu-seum— in room

21

Handwritten notes:
 - Parallel 5ths (green)
 - m2, dissonance and objectionable parallels (green)
 - dm/G (black)
 - iv sus 2 (black)
 - II+ (black)

DEB
crumbs— through this God for-sa-ken mu - seum.

48

Handwritten notes:
 - E^b Major (red)
 - Syncopated Rhythm, more play full (green)
 - Implied mixolydian motif (purple)
 - Key Change (red)

5/28/2010
81

-82-

[Saturday at the Met]

Swung melody, uncertainty/playful

JASON

Hey, come on, let's go! We've

52

Similar motion to the beginning

JASON

got a whole mu-seum to vis - it. We should prob - 'ly pick up on the

56

CLAIRE

Ja - son, we are at the Met. The

JASON

pace.

60

Melisma, emphasis

-83- [Saturday at the Met]

CLAIRE

thing that makes— it spe - cial is it takes a-while— to wan - der through— the

64

Implied
Dorian

CLAIRE

place. _____

JASON

This says to skip this room, — turn

68

texture shift, similar to Deb's theme

CLAIRE

This says that x - rays show — an en-

JASON

left and zoom — to the suits — of ar - mor. —

72

IV^7

Implied
Lydian

vi^7

ii^7

5/28/2010
83

-84-

[Saturday at the Met]

CLAIRE

ti - re oth - er por - trait on the can - vas be - low, Is - n't that weird?

non-staccato Signaling a shift

Whole note

II

iv

iii⁶ sus2 iii⁶

DEB: Excuse me. (*pointing to a painting*) Is that a Monet?

CLAIRE: That's a Manet.

DEB: Monet.

CLAIRE: Manet.

DEB: AAAGH! (*DEB exits.*)

CLAIRE

How it just... dis - ap - peared?

faster, very lightly

III iii